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SARAH FOSTER TATE IN BONDAGE

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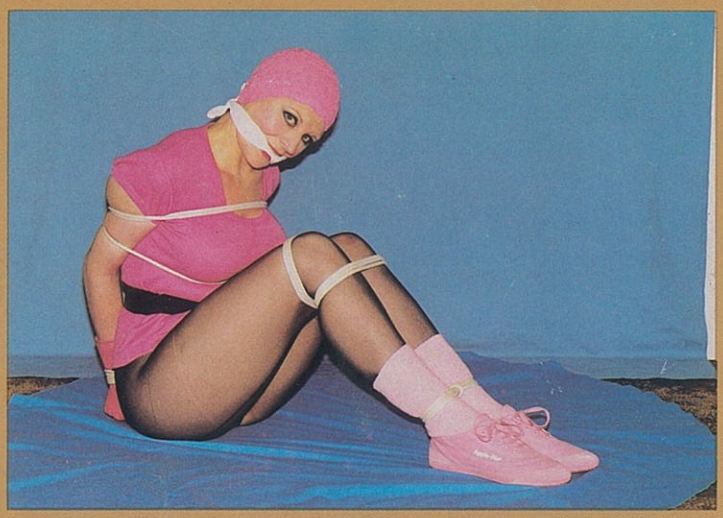
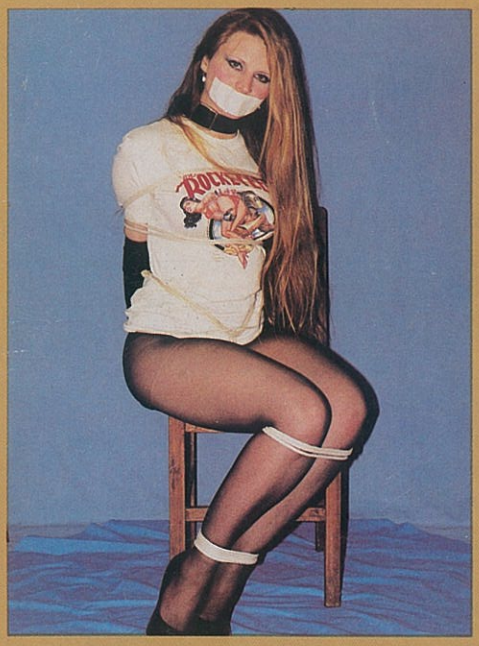
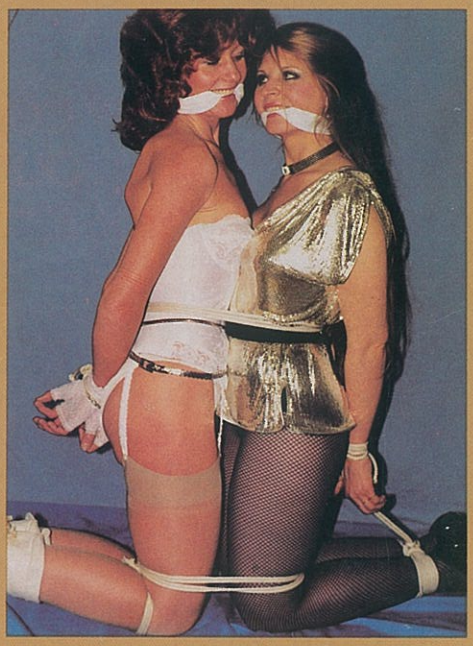
SPECIAL FEATURES! 16 COLOR PAGES • PHOTOS FROM SARAH'S NEW VIDEO GUEST – STARRING TARA HAMILTON

FOR AND BY "LOVE BONDAGERS" ONLY







ELEGANT BONDAGE LADY FROM AUSTRALIA APPEARS IN NEW SCENES CRAFTED BY ATREUS WEARING RUBBER, CORSETS, BATHING CAPS, TENNIS SHOES AND OTHER FANTASY COSTUMES

ALL MODELS ARE 18 YEARS OR OLDER. FOR SALE TO ADULTS ONLY.

SARAH FOSTER TATE IN BONDAGE

NUMBER EIGHT

HARMONY COMMUNICATIONS — CELEBRATING THE PSYCHOLOGICAL POWER OF THE BOUND BEAUTY WHOSE "LOVE BONDAGE" IS AS MUCH FOR HER PLEASURE AS OURS

SARAH FOSTER TATE IN BONDAGE NUMBER EIGHT, SEPTEMBER 1986

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This magazine is published in the interest of informing and educating the adult public on the various forms andmeans of sexual expression. It is this publisher's belief that every adult has the right to view such material. Any similarity between the fictional or semi-fictional persons or places portrayed in this publication and real persons or places is strictly coincidental.All persons depicted in this publication are professional models,at least 18 years of age,portraying fictional roles. This magazine is not intended for minors. Under no cricumstances are minors to be offered, possess or purchase this publication

THE HARMONY PHILOSOPHY

What is most discouraging to us about this business are the prevailing social misconceptions concerning bondage, at least the benevolent, romantic type of bondage that we produce. For the unenlightened, what we represent and advocate really needs to be clarified. In that spirit, the following general explanation is at least a start.

It has never been nor will it ever be our purpose to depict women as mere subordinates to men. These pictures and articles are not about that. The materials we produce are carefully and, we think, obviously designed for men and women to whom bondage is an important *mutual* diversion, a recreational and benevolent experience, a fantasy with a happy ending, a good-natured game in which everybody wins.

It is not the pleasure of our patrons nor our intention to offend or demean or abuse or exploit or disadvantage, be aggressive against, or cause even the slightest pain to our models, or to suggest that such is occurring to the ladies they are portraying. We do not characterize victims; we characterize *lovers* who are mutually involved in a complex and bizarre, but highly stimulating personal activity. The taste we reflect is *mutually* exciting and pleasurable — the bondage can be for the sake of sexual teasing or foreplay; or the acting out of a benign rescue fantasy with slightly juvenile undertones; or just the sweet and secret, simple sharing of a very special physical intimacy between caring persons. Whichever of these it is, we have characterized it on our pages as "Love Bondage."

While we cannot police the motives and psyches of our customers, we can and do shape our materials for completely benevolent natures only — either the adult who was imprinted during adolescence by the thrilling and heroic adventure story rescue of a bound and gagged and ultimately loving female, or the male or female adult whose basic nature identifies with the female in bondage and craves to personally experience those same offbeat sensations for either deeply psychological reasons, or, to state this in the simplest possible terms, *because it actually feels good,* safe and comforting even. He or she is wrapped up tightly and snugly, there is a feeling of being protected, and the rope becomes surrogate for a protective lover's arms. It is to please and satisfy those two natures, and they alone, that we create these visual fantasies.

Conversely, those persons in search of darker, less pleasant bondage themes must look elsewhere, for there is really nothing for them here. Our materials are just not for people who enjoy scenes of human mistreatment. If such people do show up on our mailing list from time to time, they certainly have no reason to linger, since what they are seeking is probably the exact spiritual opposite of what we have to offer.

Good drama does not exist without conflict, and there will necessarily be the blending of bondage with actual danger in some of the text fiction that we publish. But these situations will be so obviously far-fetched or tongue-in-cheek that they are clearly not to be taken any more seriously than a comparable paperback tale or television episode containing the same elements. But in all of the photos that we present, be they from contributors or our own associates, the woman is there willingly, even gladly, and for her own reasons. Were she not, we would not publish the picture.

Therefore, the bondage that is dramatized here is an essentially gentle act used by lovers to intensify their physical and spiritual closeness. She gets to belong utterly to someone she loves, and to be adored for what he perceives as the prettiness of her dependency on him. She has surrendered for him that part of her independence she *doesn't* want. They are fortune-blessed soulmates, theirs is completely a mutual act of trust, love, appreciation of themselves and each other. And the readers who look on perceive her bondage as physically and spiritually pleasing to her — she knows that it has more to do with being wanted than abused. Were that not the case, we would ourselves be offended.

Our bondage has absolutely nothing to do with demeaning anyone. It is totally and utterly a bilateral activity, and, were it not, we wouldn't have anything to do with it.

HARMONY COMMUNICATIONS

In my quest to celebrate Bound Beauty, I do not think I have ever come closer than these pictures. Here we have two splendid madonnas, two radiant and draped courtesans in a contemplative mood, fully aware of their sensuality and of how desirable they are.

The bondage suits the mood and is largely symbolic, though the gags are very tight and their bound wrists are cinched and knotted. The madonnas recline in their state of erotic capture, their nudity concealed beneath silken kimonos. They regard me, their exquisite gaze calling to mind the words of Paul Eluard:

> "Neither empty they are nor sterile
> But lacking boldness
> And their breasts bathing their mirror
> Naked eye in the glade of expectation"

On this golden spring afternoon this is a calm moment, and yet beneath those bared breasts and flashing eyes there is private turmoil, growing anticipation, exactly what Eluard has described: "a glade of expectation."

Sarah and Tara watch me, calmly, serenely, then regard each other. Asking: What will happen, what will happen? Each feeling her own emotions reflected in the silent gaze of the other. This is the tender interlude, a moment of waiting, an instant held in suspension.

It is a dream made real. I feel that if I were to blink it would be gone. I stand there in this "glade of expectation," captivated by what I am seeing, and try to catch just a portion of these images with my camera so I can share them with you all. With images like these, how can we fail to show the world what Bondage really can be?

JOIN HARMONY TO MAKE MONEY &
HAVE FUN!

You can become Harmony's partner by shooting personal bondage videotapes to our standards and selling them through us. You'll reach the *entire* bondage market through Harmony's mailings and magazines. We ask for fully-dressed, costume and lingerie bondage (no nudes!) and good-natured bondage — no rough stuff, no explicit sex, no guns or weapons or coercion of any kind. Be sure to cover your videotaping with still photography which is necessary to advertise your video programs. If you are interested, do *not* send us a letter of inquiry. Instead, send us the *master copy* of your videotape (after making a copy for yourself) and we'll respond with our terms.

HARMONY COMMUNICATIONS
Box 69976
Los Angeles, California 90069

Costume is a very important part of the bondage games Sarah and I enjoy together. We both agree that dress, like posture and gesture, conveys messages to our unconscious; that all of us respond to shapes and textures and surfaces, the way light reflects, the angles formed by the bound arms, the lines created by stance and fall of hair. Conceptual artists explore these things, as do some motivational researchers and psychologists, but though they are real factors and always have a bearing on our responses, they are rarely discussed, rarely acknowledged for what they are, and so become even more mysterious.

We try to be mindful of these things, and how they serve the image of Woman Bound.

BLUE MOOD

In many ways, these studies of Sarah represent a culmination of our bondage experience together. They show the beauty, the grace and magic of this lovely woman, and her total beguilement at being bound and gagged.

The time, the mood, was perfect. Even as she prepared herself, even as I bound her and tightly gagged her, we both sensed this was a precious time – a moment of crystal clear understanding.

In our time together, there have been many important, crucial, terribly thrilling instances when we have been overawed by the emotions brought forth, the exaltation. What you see here on this quiet afternoon is just such an occasion. There have been many similar, but none better.

Subdued tones, cool whites and soft blues, totally acquiescent womanhood. The white cords about Sarah's body are intimately, unrelentingly tight, her gag a tight white band over a deeply packed mouth. Yes, it is a subdued time. What brilliance, what light there is, comes from Sarah's eyes: the light of self-fulfillment, of self-discovery, and of belonging.

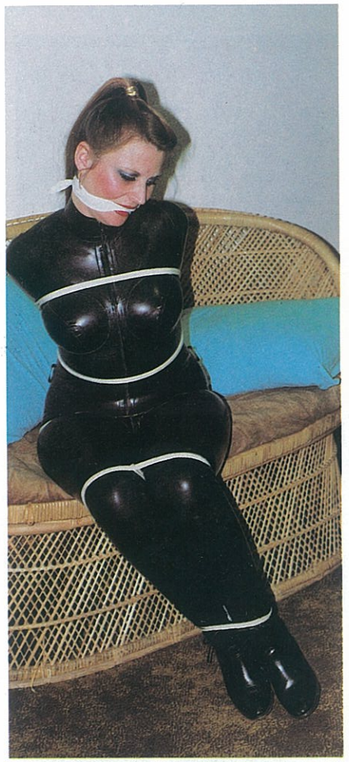
HAVE YOUR FAVORITE BONDAGE FANTASY BROUGHT TO LIFE BY A TRUE BONDAGE LADY.

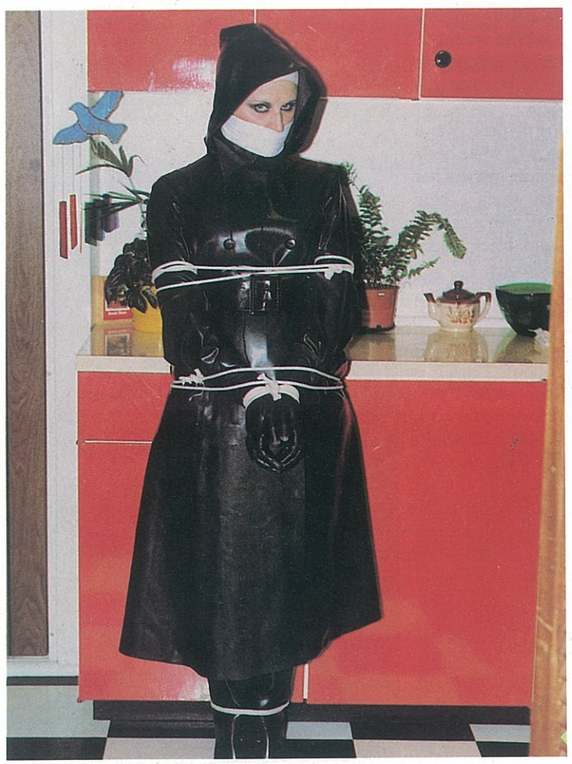
Sarah is accepting commissions for original pencil studies for your very own Love Bondage fantasies. Each 10" by 12" study is suitable for framing, and is fully finished on quality bond paper.

Describe the details of your fantasy, and it will be presented to you at the cost of $30.00, which includes first class postage and packaging from Australia. With your fantasy, you will receive a photograph of the artist at work, bondaged beautifully for the occasion.

Please direct your inquiries, or send your fantasy to: Sarah Foster Tate, c/o Villa Atreus, P.O. Box 241, Gladesville N.S.W. 2111, Australia.

NOTE TO NEW CUSTOMERS: First initial requests for monthly Harmony brochures are sent brochures for the three most current months. Customers subsequently placing orders for our materials are then sent all of our previous brochures, usually representing 3 years or so. Customers not purchasing the equivalent of at least 2 magazines within six months of being sent their first brochures are dropped from our mailing list.





Shades of St. Trinian's! Sarah and Tara wear the uniforms of one of those exclusive finishing schools for young ladies we hear about, and that are so popular with many of our British readers.

Tara wears a light blue gymslip over a white blouse and panties, with white heels and hose. A tight white girdle gathers her tunic at the waist. Sarah wears a blue blouse and dark blue skirt, with a school tie, white knee-socks and black heels. Two very vital-looking packages.

Before long they are tied hand and foot, and have tight cloth gags between their teeth, and are behaving in a very questionable manner. If they keep this up, they'll have to be disciplined, or – is this the discipline?!!

FROM SARAH WITH LOVE

An Introduction by Sarah Foster Tate

"Why does Bondage look good?" – a question that has stirred so many revealing and important answers. Exciting answers which touch on the things that have mattered and do matter the most to us.

The bondage video from which these photos were taken is dedicated to those ideas, and to the idea of Love Bondage itself. The experience of capturing on video what we did was very rewarding, both on and off camera. The scenes between Tara and me happened so quickly and so naturally that at times we forgot that we were in front of the camera at all.

There is a constant love and a constant intimacy evident, so much so that I have to admit that viewing the finished product surprised me and even embarrassed me a little. To realize that I was the on-screen woman tenderly responding to the bound and gagged beauty by my side. And that's what the first half of "From Sarah with Love" shows. Beauty, love and bondage as a thing shared.

Of course this touches on only a few of the reasons why bondage remains attractive, and the second part features clothing that especially affects many of us. A nurse, a mini-skirted coed, and an equestrienne, to name a few.

What you see on the video and in these photographs is what I felt and what I do feel when I am bound. Making a bondage video is a unique experience in itself, for – unlike still photography – the other person in the room can be silent, watching, almost not there. The range of emotions in the bound person does alter subtly and does take other paths than the usual ones.

At one point, the bondage becomes a solitary inner joy for me. A slow languishing in suspended time. It also became a definite seduction when I, with my eyes and body, endeavoured to capture the heart of the untouchable silence on the other side of the camera. These are different experiences and are what sets a video apart from everything else. This companion magazine does, however, have the ambience of the video, for these photographs were taken unexpectedly – between scenes – before I could recover and "compose" myself into something more familiar.

The following pages do not have (of course) the visible transitions of emotions felt, but they do have something of the most important factor – why bondage looks good!

Love,

S.F.T.

Sarah:

"The first bondage was a very slow languorous one for me. I became aware of the small things – the silk taffeta caressing my thighs, and the feel of the gag in my mouth. It was just the beginning of more to come, and it was easy for me to relax into it fully."

Atreus:

"Simple bondage really does have its place – the basic wrists and ankles tied, and the plain cloth gag most often found in bondage cinema. Such simplicity can be so elegant, so heart-melting, and usually has a far greater impact on us than we sometimes realize."

Sarah:

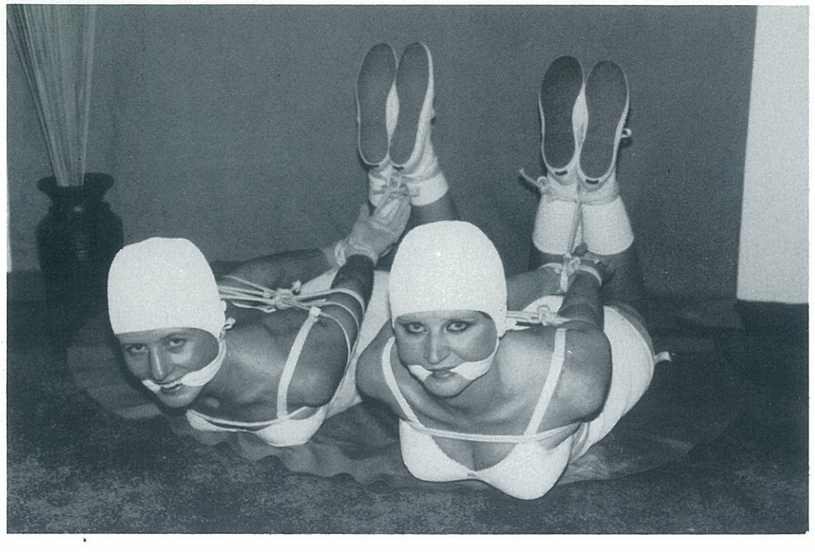
"It's impossible to be tied face to face to another person and not react to them. That's a part of what bondage does. It brings out your inner feelings whether you want to or not. As I've remarked before, a lot remains unsaid between Tara and me, but a lot of loving and caring has been demonstrated again and again."

Tara:

"It was an unforgettable experience. I was gagged most of the time, and bound as well. The bondage makes everything, anything, possible. Sarah and I have been together several times now, so we knew what to expect. But this time was even more intense. Most of the time we forgot the camera was going; we even forgot Atreus silently watching us. Things really did happen!"

Tara:

"I'm not used to losing control. That's why I find it hard to wear bathing-caps. They make me feel — well — compromised. When my hair is out, I feel confident. When it's under a bathing-cap I lose that confidence. I feel at a disadvantage and dependent. And here, with Sarah, all the usual supports are gone. No hair. Sneakers instead of heels. Garments totally unfamiliar to me. Rubber gloves on my hands. It is very erotic to be gagged by another woman. Atreus did the tying, but it was Sarah who always gagged me. I found it terribly erotic when she did it. We talked about it afterwards."

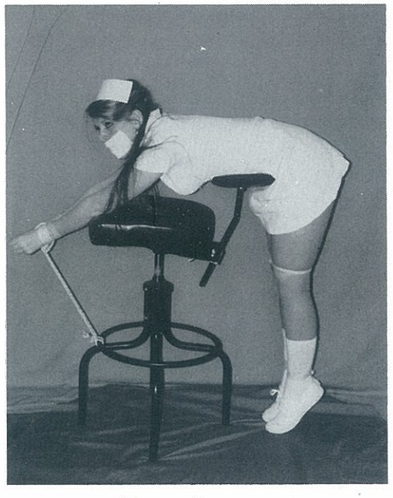


Atreus:

"For me, having a woman consent to wear an Auntyjane is an act of pure acceptance of the realities of Love Bondage. It is both symbolic and — for the time — actual submission, a very real act of trusting feminine surrender. Sarah dressing this way is a very dear and special thing. But having two such females, both willing, both consenting — oh, my stars!"

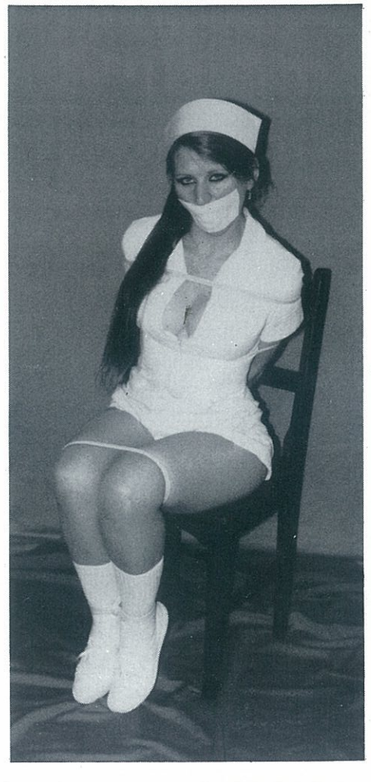
Atreus:

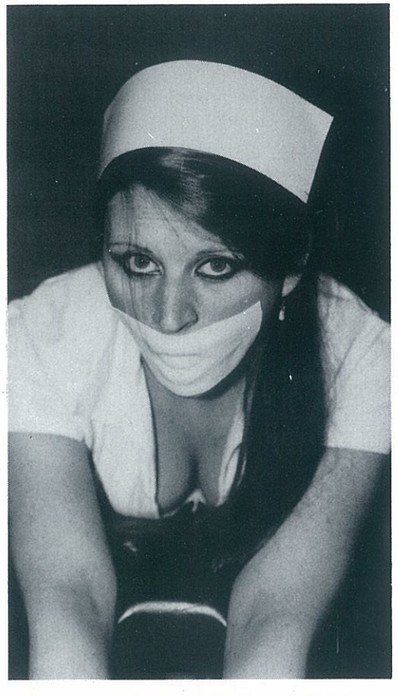
"I adore rubber as a bondage material. It gleams, it has a distinctive look and sound, it is undeniably sexual. It flows about the skin like rich oil. It whispers, it clings, it ripples; it is both cool to the touch and yet it makes you sweat under its grip. Rubber becomes a second skin, a true bondage skin. Suits, hoods, gag and straps are resilient, yielding but always there, holding and clinging. Rubber is wicked and blatant and very intimate!"



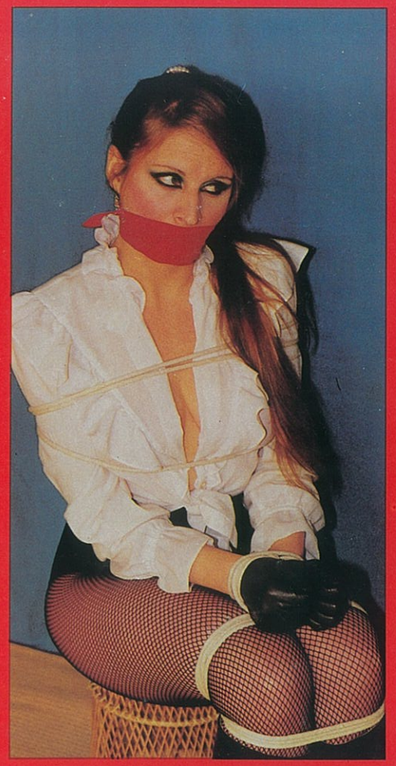
Sarah:

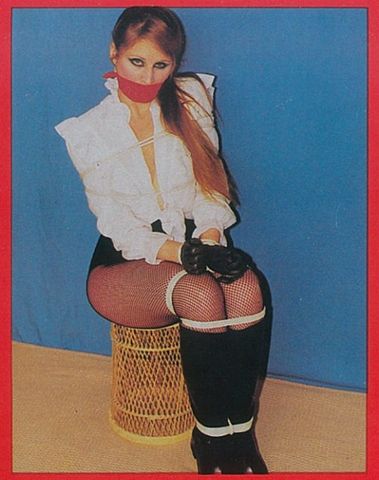
"The nurse segment was one of the most erotic for me. That position of being tied bent over and held high, with my feet barely touching the floor, is a fantasy that I have had often. Very vulnerable and very sexual."



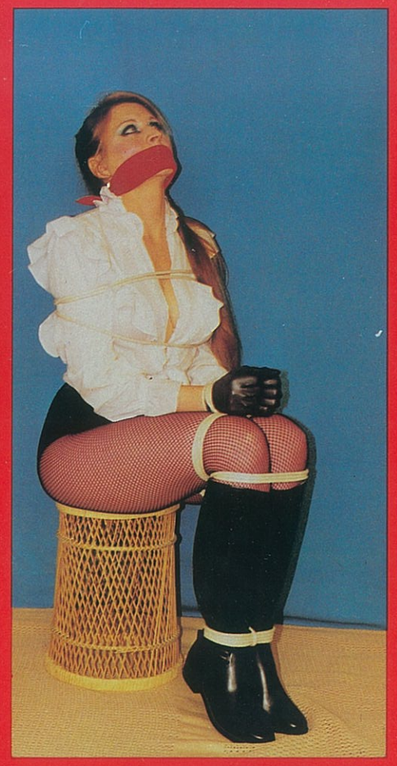


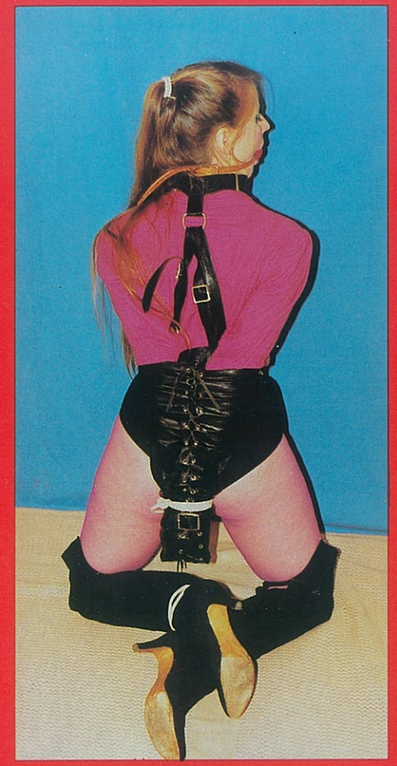
One very popular theme-fantasy is that of the nurse made captive, bound and gagged in her uniform.





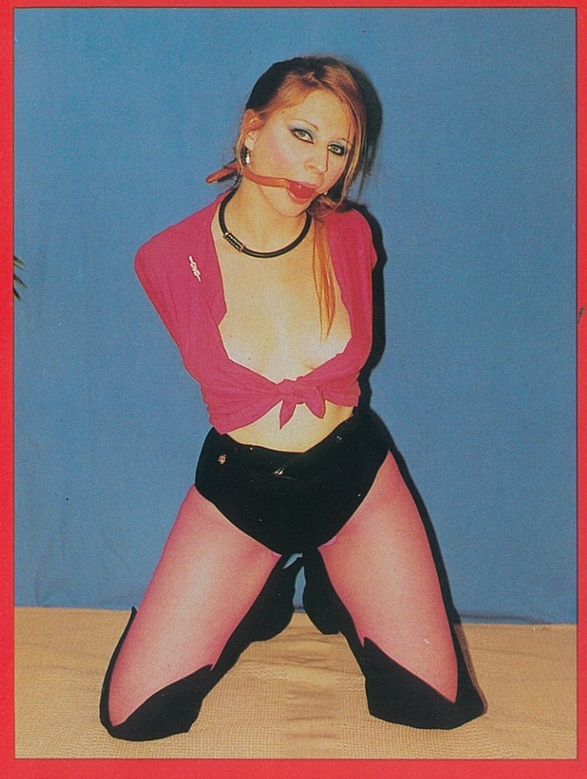
Another favorite costume-bondage involves the lovely Equestrienne, all booted and bound for our pleasure. Sarah makes for a very provocative horsewoman indeed, in frilly white blouse, high-cut black panties, black net pantyhose, leather gloves, and gleaming black rubber riding boots. She squirms and struggles, giving us her soft and alluring "gag-song," all this set to a stirring accompaniment – those high shiny rubber boots squeaking, squeaking, squeaking. . .

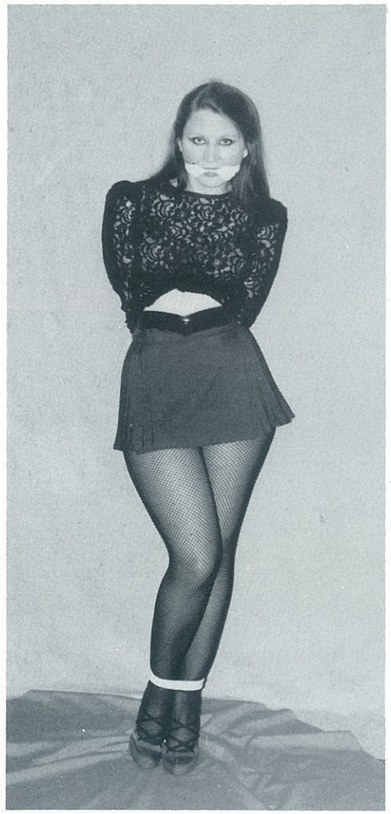




Sarah:

"The single glove was so narrow that my elbows had to be tied before I could slide into it. Once the glove was laced, my elbows and arms were pushed flush against one another. Even some cinching between the elbows had to be taken off to get the glove to lace up properly. It was a real experience. I am sometimes surprised how easily I appear to wear ball-gags. They are still – by far – the most difficult type of gag for me to wear. The most strenuous perhaps, but also the most effective."

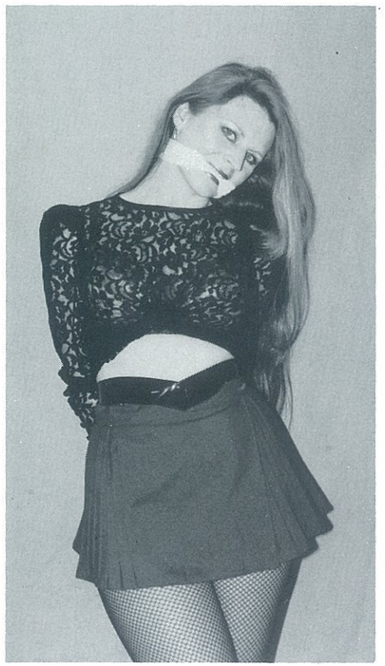




Sarah:

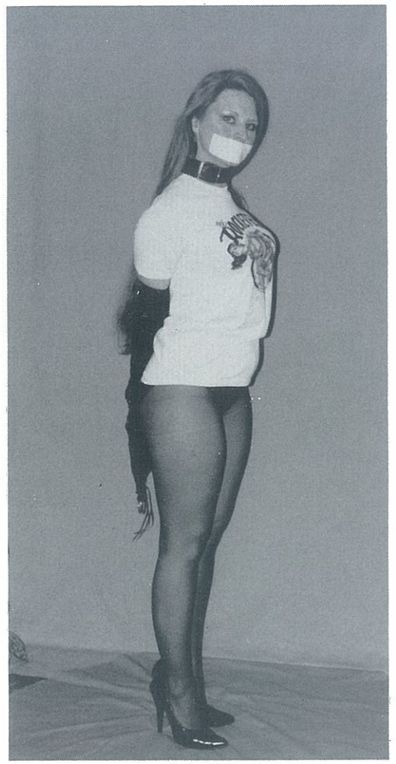
"There's never a time limit placed on any single scene, though some were expected to be shorter. It doesn't work out that way, of course. Once I am tied and gagged and start responding to the ropes, it seems a shame to stop the camera. That's why our videos run over-time; the emotional experience of the moment always comes first."

To use Sarah's own words, we have a "pretty coed bound and gagged for gym class" – a brief glimpse of another very popular Harmony theme.



Sarah:

"Atreus' favorite texture is rubber, and mine is lace. The black lace outfit combines a little of both and is one of my personal favorites. What more can I say? To wear the outfit in bondage is a real pleasure."

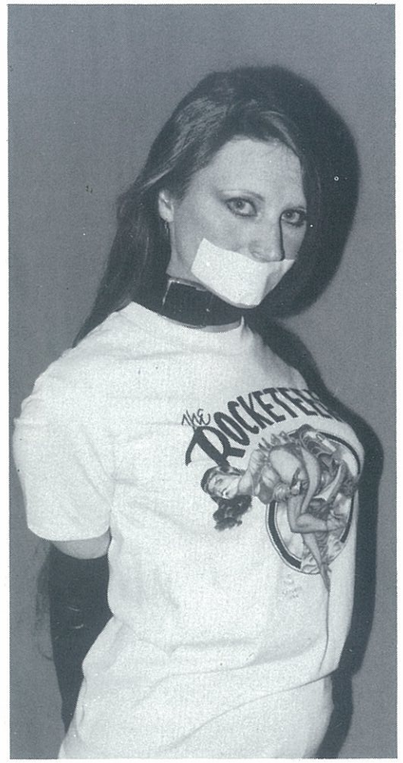


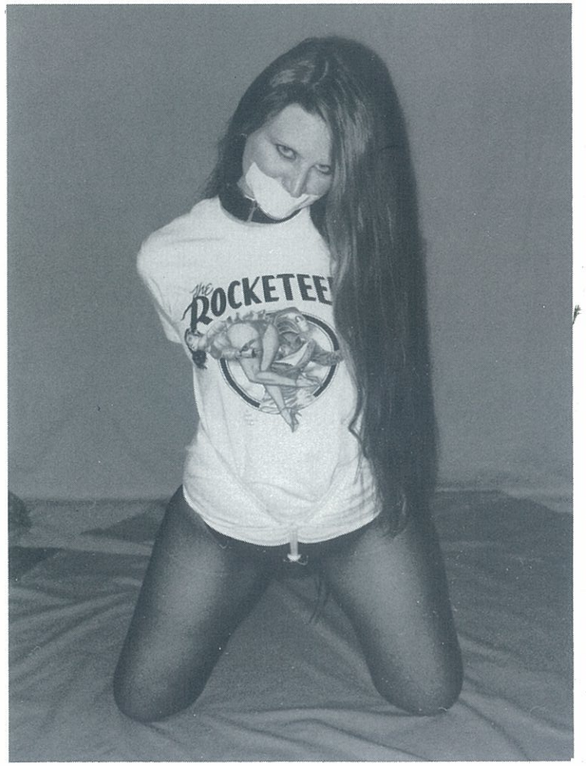
For this bondage, Sarah becomes the archetypal Damsel-in-Distress waiting to be rescued, and what better motif to illustrate this predicament than Dave Stevens' wonderful pro-Damsel rescue-oriented comic hero, The Rocketeer?

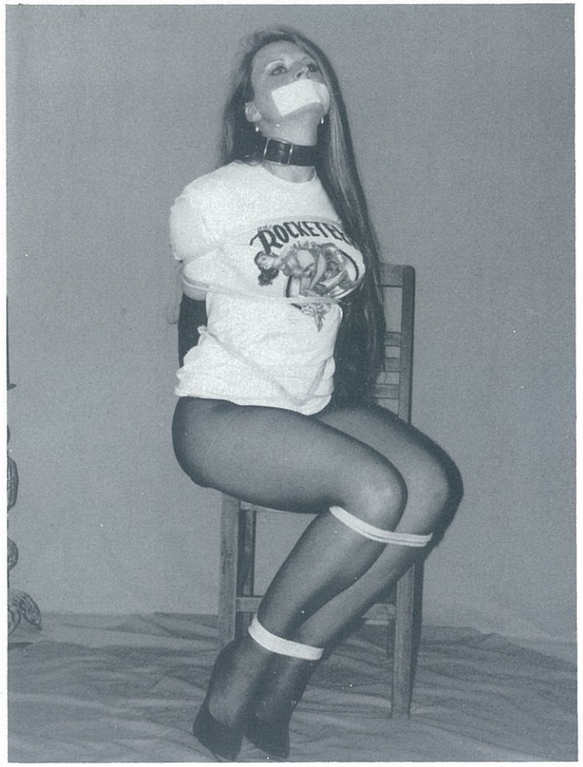
For the occasion, Sarah wears a Rocketeer tee-shirt (sent to Atreus by good American buddy Geoffrey Merrick!), which shows the lovely Betty Page slung across the hero's shoulder, still bound and gagged, just snatched from the villain's grasp. A beautiful and most fitting image indeed!

ABOUT BONDAGE PHOTO TREASURES:

The Harmony magazine that moves forward by presenting contemporary bondage pictures while keeping an eye on the past (for those who may have missed something especially tasty back in the long-ago). A truly interesting and moody magazine designed especially for bondage collectors who need to have seen it all.







Now Sarah reprises her role as Juliette, the lovely demimondaine from Sarah Foster Tate in Bondage #5. She kneels before us, a dark-haired courtesan, wearing a tight red corset, a gleaming black rubber blouse, black seamed pantyhose, and her long black suede thighboots. She looks up at us with those big teasing eyes and says: "I want to be bound and gagged. Please!"

Sarah:

"I think an alter ego always displays that part of a personality that rarely surfaces in real life. I imagine Juliette to be a little bit brassier that I am. She is the kind of woman to boldly announce her intention to be tied, and end it with a 'come-hither.' "

ABOUT BONDAGE PARADE:

This magazine is truly "Bondage Life" without "Tielines" and "Bound for Hollywood." So if "Bondage Life" is a must for you, then so is "Bondage Parade," the magazine that is almost completely "By The People" and conveys a sense of how everyone else feels about bondage (and how everyone else looks in bondage). Probably the second finest bondage publication in the world today.

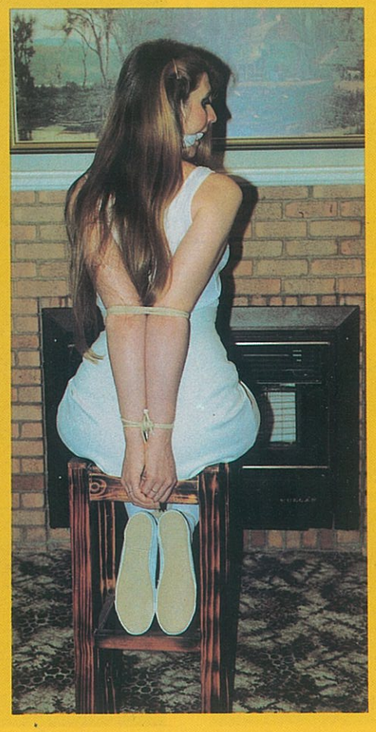
In this lovely closing segment, Sarah is seated on the floor very tightly bound and gagged, wearing a pink gym outfit: "It's been a lot of fun making this tape," Sarah says. "And now it's the end!"

So it is. Our last glimpse of the pink-clad gym-girl shows her bottom as she struggles in a bent-over bondage.

TENNIS PRINCESS

It's a deep-down image of the heart for me, this blending of forms – the idea of a stunningly radiant woman all in white glamor-wear, her long bare legs ending in – yep! – neat white socks and new pure-white sneakers. It's been with me since my childhood: the Sneaker Princess!

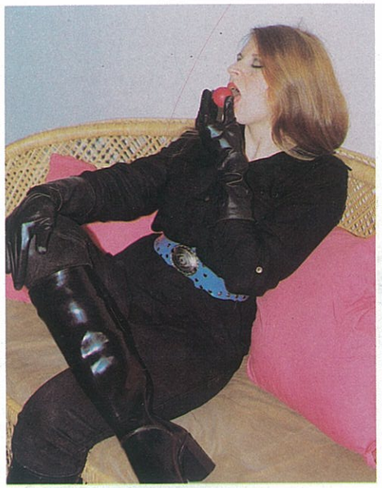
As my love of bondage grew, it was inevitable that this royal maiden become tied from head to toe as well, a tight (and white) gag across her mouth. This whole image is what Sarah and I have re-created in these photographs. There's a lot of verisimilitude here; the sandshoes are the ones that got me when I was a kid. Sarah certainly looks her usual lovely best. The bondage is simple but thorough. We hope that our fellow-readers enjoy them.



THE RED BALL

I've always been an oral person but I have not always known just how acutely true that is. The art of gagging, I'm thrilled to say, still holds some surprises for me (and Atreus). I write here (a little intimately perhaps) about something which the psychology of escapes me, but the physical reality just delights!

Atreus and I had not used ball gags all that often. To be honest, I considered myself just a little anti-ball gag. Mainly because whenever we did use them, the balls were very large and awkward. Rather tiring for me, I'm afraid. It was while discussing these experiences with Atreus that he told me of a rubber ball that he kept in the suitcase.



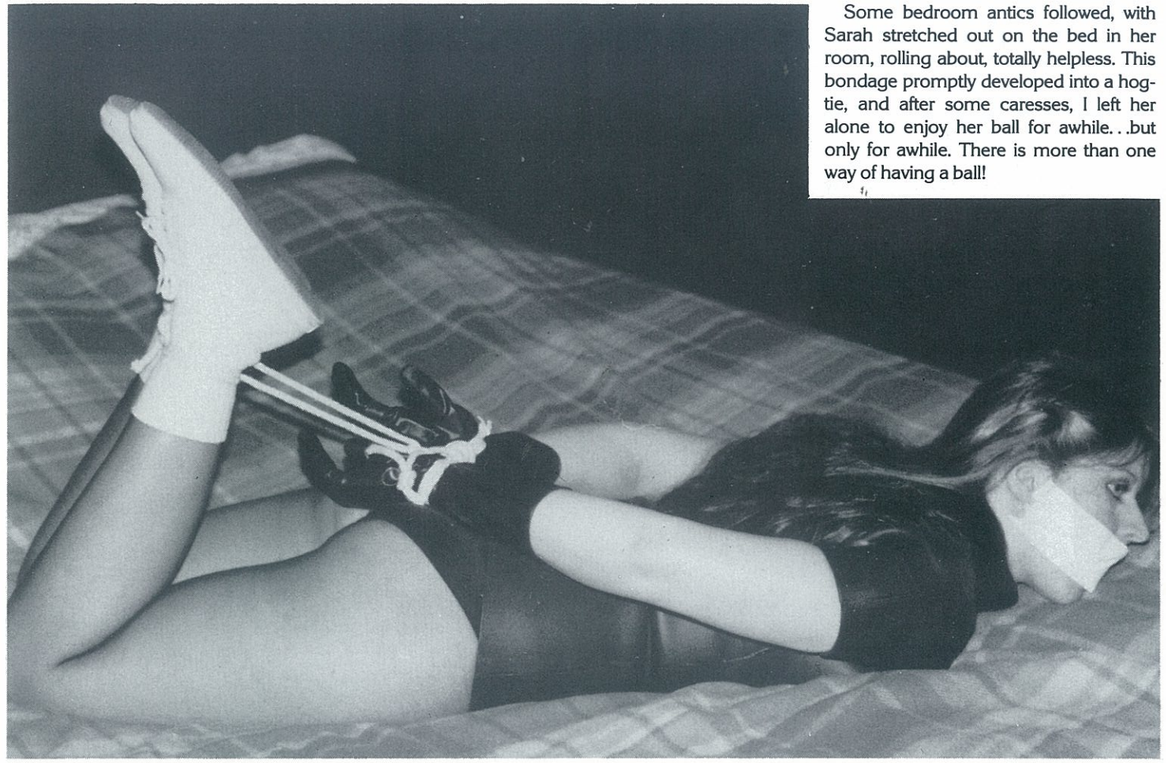
Sarah took the infamous little ball between the fingers of one gloved hand, raised it slowly to her mouth and placed it inside. She closed her teeth and lips about it, squeaking the bright red rubber in a way calculated to drive me crazy.

I grabbed my ropes and proceeded to tie her up.

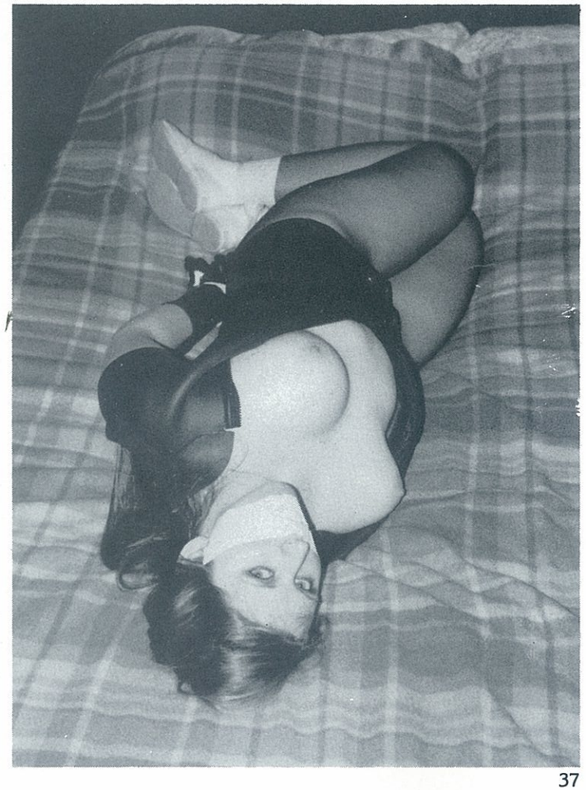
"Okay, Sarah," I told her. "You love it so much, you keep it there while I truss you up!"

Sarah mumbled something, realized talking was useless, then set to squeaking the ball against her teeth.

I completed her bondage by placing three strips of adhesive tape across her mouth, sealing that tasty ball inside, out of sight but in no way out of mind.



Some bedroom antics followed, with Sarah stretched out on the bed in her room, rolling about, totally helpless. This bondage promptly developed into a hog-tie, and after some caresses, I left her alone to enjoy her ball for awhile. . .but only for awhile. There is more than one way of having a ball!



The cap, gloves, boots and even the torc around my neck are all made of rubber. The boots in fact, were still wet when I pulled them on, from a walk in the rain outside.

I am emotionally affected by the kind of bondage I am in, and this is one of a type that makes me feel the most helpless. Though simple, it exposes the one part that a woman instinctively wants to protect, and offers her not enough movement to even partially do so. It's a constant reminder of being powerless and without control.

ABOUT BEAUTIFUL BONDAGE SCENES:

Soft visual fantasizations of "Love Bondage." New and unpublished "Damsels in Distress" pictures from Harmony and independent bondagers. The Harmony "Bound Beauties" on parade, mostly in lingerie bondage. Little if any text— but a generous assortment of pictures of the prettiest bondage models in the world today.

A GAME TO HEAL THE HEART

by Sarah Foster Tate

Bondage is a wonderful way to enjoy life. Although none of us needs an excuse to indulge in this favourite game, there are certainly many reasons as to why we may particularly feel the time to be "right." It may be something as simple as exuberance and a decision that a celebration of this kind is in order, or perhaps you may just happen to know that your partner has had a dreadfully depressing day and you want to share something between you that will lift the spirits.

That's one of the things that's so very special about bondage. Not only is it an expression of extreme joy for life, of sexuality and sensuality, but it can also be a tool for healing. A fact which is terribly important, but too often overlooked.

My motivation on this occasion was basically due to a "dose of the blues." It was just one in a string of terrible days, all of them raining and bitterly cold. This particular day was the winter solstice and I figured that the solstice at least marked the beginning of the climb towards summer. That in itself had to be reason enough to break out of this mood. I was the one who needed healing, and there's the truth of it. I needed the emotional caresses and I wanted to feel good in spite of the day and everything else – so – that morning at work, I began to plan my surprise for Atreus.

My chosen outfit combined two of Atreus' favourite things – long legs and rubber. The black rubber blouse had fortuitously arrived only the day before.

With the blouse I chose to wear panties with a high French cut and beneath them suspenders for my black stockings. At my waist the blouse was pulled in tight by a wide black patent leather belt which matched my five inch heels. The shoes, being so fabulously high, are naturally awkward to wear for any real length of time, but they looked fantastic. The end result was (as I'd hoped) glamorous and leggy.

His reaction, when he saw me, was priceless! He was Wowed! Amazed! And confronted with this ready-made bondage-to-be, he was seduced. Completely.

I posed for a few shots before he crossed my wrists and bound them behind me. I was gagged with a traditional plain white handkerchief and the celebration began. My mood was laughingly and seductively playful. Deliberately I squeaked the black rubber blouse on my body. I giggled and even made lewd but muffled suggestions. I beckoned him with my eyes and challenged him to touch me if he wished. I was tempting him to. Teasingly, I wanted him to fight with himself in a decision whether to leave me tied to photograph or untie me (at least partially) to make love. The irony was that I had done everything that I could to get myself into this bound situation and now, as part of the love-play, I was doing everything I seductively knew how to get out! But there comes a cross-over point which is more that just playful toying. I was beginning to feel really helpless now, and the part of me that had been so upset and moody at the beginning of the day, the woman who needed to have her emotions healed, now wanted that holding comfort. So I tried to tell him with my eyes and the soft inviting noises that I made behind my gag. Hold me now! Caress me now! I strained against the rope to make his fingers touch me. I yielded to each kiss without reservation, and every time he moved away I was filled with longing and desire. In a sense, I had held the balance of power to begin with, but now the power was totally his. I felt like a little captured bird in all her splendour being admired by the one who had set the trap. I wondered when he would free me and own me outright. The urge to be rescued and be liberated is as much a part of the game as the urge to be tied. And like the little bird when willingly freed, I knew I would return again to be willing captured.

BRA-GAGGING

The bra is a uniquely feminine item of apparel, with a mystique, an allure, an eroticism sometimes difficult for a woman who wears one to fully appreciate. Yet for most men, the bra is incredibly sexy.

The distinctive two-cup shape, its evocative protecting, supporting, binding, modesty function has an immediate and irresistible charm. What a wonder, then, that in the world of Love Bondage, more hasn't been made of this intriguing, absolutely feminine garment, a major if not the major signature garment of womanhood.

We've had panty-gagging and panty-head gagging. We've seen nylons and pantyhose used to tie milady's hands and feet, and to secure packing in her mouth, but for some reason the bra has been overlooked. Several years ago, Australian television audiences were treated to the sight of a burglar tying a bra-and-jean-clad woman's hands behind her back with another bra – something of a first in my expeience. It was a brief scene, but totally riveting. It made me realize that one doesn't see bras used. Scarves, neckties, stockings, yes, but not bras.

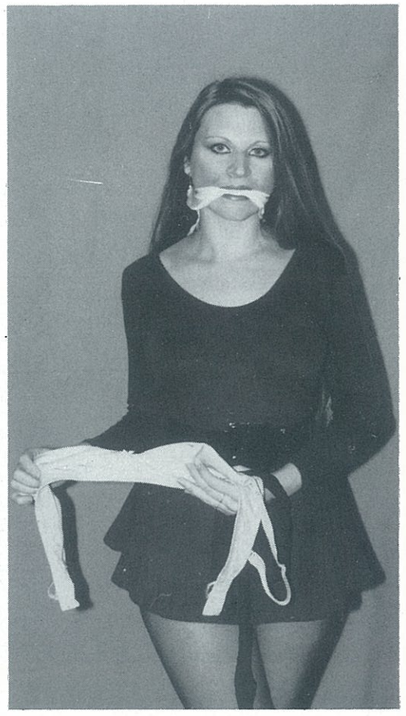
I've seen gagged women showing their bras through torn blouses; women bound and gagged with bras scattered across the floor by burglars intent on finding loot, but not a bra-gagging scene anywhere.

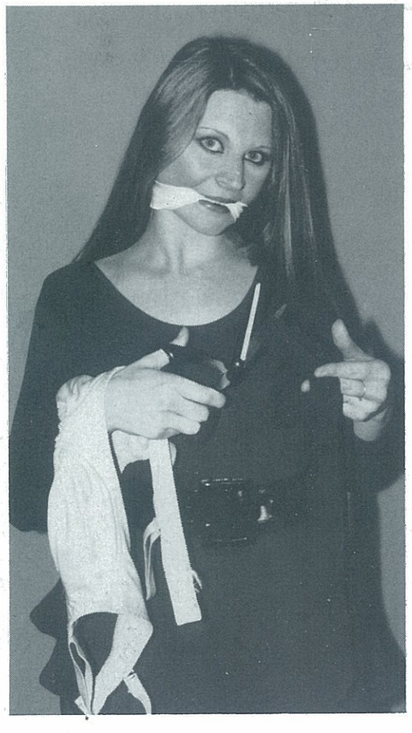
When obvious things get avoided, it's worth investigating. I, for one, would love to hear some discussion on this point. My fellow Harmonizers out there may be able to say why they haven't used bras for this obvious oral function.

To begin this process of enquiry, here is Sarah bound with pantyhose and bra-gagged.

Sarah begins by holding some bras and pantyhose used to bind her. These bras have no underwiring, so it is easy to tie one in and around her mouth. Next, Sarah cuts the pantyhose into tying lengths, after which her wrists are bound behind her back. Then it's down onto her knees, where her ankles and arms are tightly bound. That completes Stage One. For Stage Two, the plain bra-gag is removed, and a pair of white panties are used as packing before the bra is tied in place once more. This makes coherent speech impossible. When the gagging is complete, I use the last strip of pantyhose to secure Sarah's ankles to her wrists in a hogtie.

Very simple, very effective, but much more than that: it is natural and somehow exciting in a very special way.





HARMONY COMMUNICATIONS— CELEBRATING THE PSYCHOLOGICAL POWER OF THE BOUND BEAUTY WHOSE "LOVE BONDAGE" IS AS MUCH FOR HER PLEASURE AS OURS!